

CD 2012 -- 76



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

2012-13
season

Thursday, November 22, 2012

12:10 pm. Walter Hall

THURSDAYS AT NOON

Music for St. Cecilia's Day

Lorna MacDonald, soprano

Susan Hoeppner, flute

Peter Stoll, clarinet

Steven Philcox, piano

① **Aria "Dieu du bonheur" (Le trompeur trompé)**

For soprano, clarinet, piano

Pierre Gaveaux

(1761 – 1825)

② **Talk**

③ **Frauenliebe und Leben, Op. 82**

④ **Lyrishes Intermezzo**

For soprano, clarinet, piano

Franz Lachner

(1803–1890)

⑤ **Talk**

Deux Poèmes de Ronsard, Op. 26

Albert Roussel

(1869–1937)

⑥ **Rossignol, mon mignon**

⑦ **Ciel, aer, et vens**

For soprano and flute

⑧ **La Capinera**

For soprano, flute and piano

Julius Benedict

(1804 – 1885)

⑨ **Daisy's Aria (Shivaree)**

For soprano and flute

John Beckwith

(b. 1927)

⑩ **Talk**

Five Seas Songs from Newfoundland

⑪ **Lukey's Boat**

⑫ **The Banks of Newfoundland**

⑬ **The Maid on the Shore**

⑭ **The Green Bushes**

⑮ **Jack was ev'ry inch a Sailor**

For soprano, clarinet and piano

arr. Donald F. Cook

⑯ **Encore**

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Next on Thursdays at Noon

January 10, 2013

Younggun Kim, piano

DMA Recital Competition winner. Works by Albéniz, Poulenc, and Prokofiev.

TEXT AND TRANSLATIONS

"Dieu du bonheur" (Le tronpeur trompé)

Pierre Gaveaux (1761-1825)

Dieu de bonheur, Dieu plein de charmes,
Tu dois régner sur tous les cœurs;
Si tu nous fais verser des larmes,
Ces larmes font naître des fleurs.
Tendre bouton que fit éclore,
Du Zéphyr un souffle amoureux,
Baigné par les pleurs de l'aurore,
Plaît encore plus à nos yeux.

Tu sais charmer notre existence,
En faisant naître les desirs.
Nous adorons notre souffrance,
Et tes peines sont des plaisirs.
Si la nature est embellie
Par l'aspect de l'astre du jour;
Il n'est de beaux jours dans la vie,
Que ceux embellis par l'amour.

Frauenliebe und Leben, Op. 82

Franz Lachner (1803-1890)

Seit ich ihn gesehen
Glaub ich blind zu sein;
She ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel
Heller nur empor.

Sonst ist licht und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,
Möchte lieber weinen
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Auf Flügeln des Gesanges (Lyrisches Intermezzo)

Auf Flügeln des Gesanges,
Herzliebchen, trag ich dich fort,
Fort nach den Fluren des Ganges,
Dort weiß ich den schönsten Ort;

Dort liegt ein rotblühender Garten
Im stillen Mondenschein,
Die Lotosblumen erwarten
Ihr trautes Schwesterlein.

Die Veilchen kichern und kosen,
Und schau'n nach den Sternen empor,
Heimlich erzählen die Rosen
Sich duftende Märchen ins Ohr.

Es hüpfen herbei und lauschen
Die frommen, klugen Gazellen,
Und in der Ferne rauschen
Des heiligen Stromes Well'n.

Dort wollen wir niedersinken
Unter dem Palmenbaum,
Und Liebe und Ruhe trinken,
Und träumen seligen Traum.

God of Happiness

Translations: Suzanne Schaafsma

God of happiness, God full of charms,
You must rule over all hearts;
If you makes us shed tears,
These tears are born of flowers.
Tender bud that blossomed,
Of a Zephyr's amorous sigh.
Bathed in the tears of dawn,
Even more pleasing to our eyes.

You know how to charm our existence,
And to give rise to our desires.
We adore our suffering,
And your pains are pleasures.
If nature is embellished
By the appearance of the star of the day;
It is but one of the beautiful days of life,
That is embellished by love.

Since seeing him,
I think I am blind;
wherever I look, him only I see;
as in a waking dream
he floats before me,
rising out of the darkest depths
only more brightly.

For the rest, dark and pale
is all around,
for my sisters' games
I am no longer eager,
I would rather weep
quietly in my room;
since seeing him,
I think I am blind.

On wings of song

On wings of song,
Dearest, will I bear you away,
away to the Ganges meadows,
where I know of the nicest place.

A red-blossoming garden lies there
in the quiet light of the moon,
the lotus flowers are waiting
for their own sister dear.

This violets titter, talk fondly,
And gaze to the stars above,
The roses whisper their scented
stories into each other's ear.

Here come leaping to listen
alert and gentle gazelles,
and in the distance splashing,
the waves of the sacred stream.

There let us sink down
beneath the palm tree,
and drink in love and peace,
and dream a blissful dream.

Rossignol, mon mignon (Ronsard)

Rossignol mon mignon, qui dans cette saulaie
 Vas seul de branche en branche à ton gré voletant,
 Et chantes à l'envie de moi qui vais chantant
 Celle qui'il faut toujours que dans la bouche j'aie.

Nous soupignons tous deux; ta douce voix s'essaie
 De sonner l'amitié d'une qui t'aime tant,
 Et moi triste je vais la beauté regrettant
 Qui m'a fait dans le coeur une si aigre plaie.

Toutefois, Rossignol, nous différons d'un point
 C'est que tu es aimé, et je ne le suis point,
 Bien que tous deux aions les Musiques pareilles:

Car tu flechis t'amie au doux bruit de tes sons,
 Mais la mienne qui prend à dépit mes chansons
 Pour ne les escouter se bouche les oreilles.

Ciel, aer et vens (Ronsard)

Ciel, air et vents, plains et monts decouvers,
 Tertres fourchus et forêts verdoïantes,
 Rivages tors, et sources ondoïantes,
 Taillis rasés, et vous bocages verts;
 Antres moussus à demi-front ouverts,
 Près, boutons, fleurs et herbes roussoïantes,
 Cotaus vineus et plages blondoïantes,
 Gâtine, Loir, at vous, mes tristes vers:
 Puis qu'au partir, rongé de soin d'ire,
 A ce bel oeil l'Adieu je n'ai sceu dire,
 Qui près et loin me détient en émoi:
 Je vous suppli, Cile, aer, vens, mons, et plaines,
 Taillis, forêts, rivages et fontaines,
 Antres, prés, fleurs, ditesle lui pour moi.

La Capinera**Julius Benedict (1804-1885)**

Col ritornar del dolce april
 Tu torni pur, o mia gentil,
 E vieni a dir la tua canzon
 Fra vaghi fior del mio veron.
 Tua voce tal piacer mi fa
 Che di cantar desio mi dà.
 Cantiam insiem mi guida tu,
 Cantiam l'amor la gioventù, insiem cantiam.

Salutante l'erbe ed i fior
 In quell'arcan linguaggio lor.
 Del venticel il mormorar
 Un bacio sol cercar ti par.
 E mentre il cor vicin a te
 D'un gaudio ho più ch'uman non è,
 Lo vuò cantar mi guida tu,
 Cantiam l'amor la gioventù insiem cantiam

Nightingale, my little darling (Ronsard)

Nightingale my sweet, who in this willow tree
 Goes alone from branch to branch in your liking flying
 And singing to the envy of me who goes on singing
 That which I must always have in my mouth

Your sweet voice tries to sound the friendship of one who loves you
 so much
 And I, sad, I will regret the beauty
 That has made so bitter a wound in my heart

However, nightingale, we differ on one point
 It is that you are loved, and I am not.
 Even though we both have similar music.

For you soothe your beloved with the sweet noise of your sounds,
 But mine, who takes offense to my songs,
 Blocks her ears to not ear them.

Sky, air, and wind

Sky, air, and wind, plains and bare mountains,
 Jutting hills and verdant forests,
 Bent shores and shimmering springs,
 Cut back thickets and you green groves;
 Mossy, half-opened caves,
 Meadows, buds, flowers, and reddish grass,
 Vine-covered hills and golden beaches.
 Barren land, dormouse, and you my sad fields:
 Since departing, gnawed by care and anger,
 To that lovely eye, the farewell I could not say,
 Who near and far keeps me in turmoil;
 I implore you, sky, air, winds, mountains, and plains,
 Woodlands, forests, shores and fountains,
 Caves, meadows, flowers, tell it to her for me.

The Wren*Translation: Suzanne Schaafsma*

With the return of the sweet April
 you return, too, O my gentle one,
 and come to sing your song
 between the vague flower of my balcony.
 Your voice pleases me so,
 that it dares me to sing as well.
 Let us sing together, I will guide you.
 Let us sing of youthful love, together let us sing.

Greeting the grass and the flower
 in their own secret language.
 The breeze murmurs
 That the couple seeks a single kiss.
 And while my heart is near you
 with joy, I am no more than human,
 it wants me to sing – I will lead you.
 Let us sing of youthful love, together let us sing.

BIOGRAPHIES

Canadian soprano **LORNA MACDONALD** enjoys a career of distinction as an experienced performer, voice teacher, Professor of Voice and the Lois Marshall Chair in Voice Studies. From 1994–2007 she served as Head of Voice Studies at U of T, and she is a recipient of Ontario's prestigious OCUFA Award for "teaching excellence and outstanding contributions to university teaching". MacDonald heads up a graduate program in Voice Pedagogy in which the rich worlds of science, education and art are combined to prepare a new generation of young singers and voice teachers. Her performances and master classes have taken her throughout Canada and the U.S., in Wales, Taiwan, China, France, Ireland, the U.K., Germany, Austria, and Bermuda. Recent new opera roles include the title role in Mozart's *Zaide* for Opera Nova Scotia in May 2010, Antonida in Glinka's *Ivan Susannin* (2011) and Konstanze in Mozart's *Die Entführung aus dem Serail* in 2012. Lorna is an active adjudicator of major festivals and competitions such as the Metropolitan Opera Auditions, the finals of the Canadian National Music Competition, the Eckhardt-Grammatée competition, and the Canadian JUNO awards. Described by the *Toronto Star* as a "master of transformation", she has been a guest clinician for a variety of summer programs in Canada and the U.S. and has presented academic papers on the singing voice at international symposia.

Canadian flute virtuoso **SUSAN HOEPPNER** is a solo recitalist, chamber musician and has performed throughout Europe, Japan, North and Latin America. Since her professional debut at the Teatro Colon in Buenos Aires, Ms. Hoepfner has performed as a guest soloist with many orchestras around the world. Her recordings appear on numerous labels. Her most recent recording on the Marquis Classics label with pianist Lydia Wong titled, *American Flute Masterpieces*, was nominated for a JUNO Award in 2012. A graduate of the Juilliard School, Ms. Hoepfner is currently a member of the University of Toronto's Faculty of Music and the Royal Conservatory's Glenn Gould School. She has just recently been appointed a Wm. S. Haynes Artist, by the renowned Boston-based flute company. As their sole Canadian Artist, she will represent them throughout the world in future performances and master classes.

One of Canada's preeminent clarinetists, **PETER STOLL** rose to prominence as solo clarinetist with the Jeunesse Musicales World Orchestra, performing in Vienna and East and West Berlin, during the period of the Iron Curtain. A prize-winner of numerous music competitions, he received his Bachelor of Music from the University of Toronto and his Masters from Indiana University, where he studied with the renowned James Campbell. He now teaches at the Faculty of Music, University of Toronto, and is a member of the College of Examiners of the Royal Conservatory of Music. Principal clarinetist with the Toronto Philharmonia and member of the Talisker Players, his ensemble the Trio d'Argento recently recorded an album with members of the Canadian Brass (due for release in February 2013). Recent highlights have included performances with the Gryphon Trio, pre-eminent percussionist Beverley Johnston, solo and chamber concerts for visits by world-renowned composers Krzysztof Penderecki, Chen Yi and Anders Hillborg, concerto appearances with the Toronto Philharmonia and the Toronto Youth Wind Orchestra, as well as serving as Artist-In-Residence for the Silverthorn Symphonic Winds. Peter's website is www.peterstoll.ca.

Pianist **STEVEN PHILCOX** has quickly established himself as one of Canada's finest collaborators and has performed with many renowned singers including Richard Margison, Isabel Bayrakdarian, Shannon Mercer, and Measha Bruegggosman. His performances consistently receive high praise and critical acclaim and his recital appearances have taken him to many of North America's greatest concert halls including Carnegie Hall and Alice Tully Hall, Lincoln Center. He is often heard on the recital stages of Toronto and continues to garner the reputation as one of this city's most expressive and colorful interpreters. Mr. Philcox recently finished his twelfth season as vocal coach, répétiteur, and assistant conductor with the Canadian Opera Company, and is currently an Assistant Professor and Head of Collaborative Piano at the University of Toronto.



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